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ABSTRACT

Several specific objectives have had wide recognition in the arts community, namely: to broaden the audience for the performing arts, to determine the applicability of sophisticated tools of marketing to the problem of generating demand for the arts, to find the best predictors of arts attendance, and to develop strategies that will appeal to those who, by these predictors, are potential attenders. This research report summarizes a study conducted in 1977 by Alan R. Andreasen and Russell W. Belk. The investigators collected new audience data in a carefully controlled group of surveys in four southern cities (Atlanta, Baton Rouge, Columbia, and Memphis), and applied to these data a number of sophisticated measuring and marketing techniques to discover efficient and effective methods for inducing marginal attenders of the performing arts to become frequent patrons. Although no hitherto untried means to this end were uncovered, this publication makes advanced techniques more comprehensible and accessible to arts administrators. In addition, by analyzing characteristics that move or do not move people to attend performing arts events, and from that analysis deriving strategies capable of altering factors that lead to nonattendance, enough practical conclusions were reached to recommend an extended program of experimentation in the four cities studied. (BZ)

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Report #14

Audience Development:

An examination of selected analysis and prediction techniques applied to symphony and theatre attendance in four southern cities

National Endowment for the Arts

Research Division
January 1981

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National Endowment for the Arts, Washington, D.C.

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PREFACE

Audience Development: An Examination of Selected Analysis and Prediction Techniques, Applied to Symphony and Theatre Attendance in Four Southern Cities is the third publication supported by the Research Division of the National Endowment for the Arts presenting the results of studies of audiences and consumer demand for arts and cultural services. The two previous publications are Research Division Report #4, Arts and Cultural Programs on Radio and Television, and Report #9, Audience Studies of the Performing Arts and Museums: A Critical Review (see list at the back of this report). Report #4 contains useful information about the audience measurement procedures utilized in the media fields of radio and television. Report #9 is a critical review of the quality and utilization of 270 audience studies conducted by performing arts organizations and museums. Both reports bring together the experience of the past to develop guidance and caveats for future audience studies.

This research report, #14, summarizes a study conducted in 1977 by Alan R. Andreasen and Russell W. Belk of the College of Commerce and Business Administration, University of Illinois at Urbana-Champaign. The full report may be obtained through the Library, National Endowment for the Arts, 2401 E Street, N.W., Washington D.C. 20506, 202/634-7604. The investigators collected new audience data in a carefully controlled group of surveys in four southern cities, and applied to these data a number of sophisticated measuring and marketing techniques to discover efficient and effective methods for inducing marginal attenders of the performing arts to become frequent patrons. Although no hitherto untried means to this end were uncovered, this publication makes valuable advanced techniques more comprehensible and accessible to arts administrators, who may well use the study as a model in developing future marketing plans. In addition, by analyzing characteristics that move or do not move people to attend performing arts events, and from that analysis deriving strategies capable of altering factors that lead to nonattendance, enough practical conclusions were reached to recommend an extended program of experimentation in the four cities studied.

Many performing arts and survey research specialists provided assistance with this study. Among them were Michael Hardy of the Krannert Center for the Performing Arts at the University of Illinois; Hugh Southern of the Theater Development Fund; Juana H. McCoy of the Memphis Arts Council, Inc.; Michael Useem of Boston University and the Center for the Study of Public Policy; William D. Wells of Needham, Harper and Steers; and Seymour Sutman of the Survey Research Laboratory of the University of Illinois; the Survey Research Laboratory supervised the fieldwork and prepared the data for analysis. Fieldwork was carried out by Joyner-Hutcheson Research, Inc., Atlanta, Georgia.

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SUMMARY

This study responds to several specific objectives that have had wide recognition in the arts community: to broaden the audience for the performing arts; to determine the applicability of sophisticated tools of marketing to the problem of generating demand for the arts; to find the best predictors of arts attendance; and to develop strategies that will appeal to those who, by these predictors, are potential attenders. Such a study was needed because little has been known up to the present about why some persons become arts attenders and others do not, and about how the arts can attract greater patronage from nonattenders or infrequent attenders.

Also needed were answers to the questions: Who responds to which alterations in arts offerings? Are all respondents presently attenders—which would increase an audience without broadening it—or do attenders and nonattenders respond? And, do behavior predictors and strategies apply equally to theatre and symphony, or must different measurements and manipulations be sought for these performing arts?

Among the striking findings of the study are the discoveries that the most significant predictors of future attendance are the same for symphony as for theatre, and that interest in the performing arts while growing up is high on the list of predictors of adult attendance. For arts managers, the pinpointing of manipulations of arts offerings that seem to appeal equally to concert and theatre attenders is particularly significant; also significant is the discovery that almost all manipulations effective on nonattenders seem to work as well on attenders, indicating that nonattenders can be appealed to without discouraging the patronage of frequent attenders.

The two strategies that appear most promising for broadening both theatre and symphony audiences because of their high impact on nonattenders are offering ticket buyers a second ticket at half price and including well-known performers in the arts events. Symphony attenders also responded well to the offers of half-price tickets on the day of the concert and an introductory talk that would inform them about the program to follow. Theatregoers responded more positively to changes in type of program, specifically to being offered more musical comedies. Some arts managers will gain fresh insights from these findings and others will find scientific confirmation of their practical experience. All should note, however, that the study also suggests that many other commonly used audience development techniques may be substantially less effective. The methodology of this study introduces several new elements and techniques. To the traditional approach of examining the relationships between arts attendance and standard demographic and sociometric measures (Marder, 1974; National Research Center of the Arts, 1976; Winston-Salem/Forsyth County, 1974), the present study adds complex life-style and attitudinal measurements and simultaneously analyzes the relationships between planned arts attendance and all the predictor variables. Eric Marder's pioneering work reported probable aggregate gains or losses in arts attendance in response to certain offerings, but did not indicate whose attendance patterns would change.

The present study, by examining the effects of a number of marketing strategies on regular attenders, marginal attenders, and nonattenders, is able to report which group changed and the degree of change, thus providing insights into what will or will not broaden the arts audience and showing the relative effectiveness of various strategies on the several attendance groups. Through the use of recent advances in attitude measurement, life-style analysis, market segmentation, and multivariate statistics, the study yields better predictors of future attendance, better explanations of responses to particular changes proposed for arts offerings, and more information about who responds to these changes—in sum, more specific and better ways to develop audiences.

To elicit the wide range of data required for these analyses, telephone interviews were conducted with a randomly selected sample of 1,491 respondents fourteen years of age and older identified by a set of screening questions as potential theatre or symphony attenders. The interviews covered such areas as activities, interests, and opinions; attitudes toward theatre and symphony; and a broad spectrum of offering manipulations. Altogether, the questionnaire comprised more than 150 items. In spite of the questionnaire's length and complexity, almost all respondents gave informative answers to almost all questions, demonstrating the feasibility of polling by telephone.

From responses to the questionnaire, respondents were grouped by both general and leisure life styles and by the place they occupied in the family life cycle. Further questions probed attitudes toward and expectations of arts performances, the importance of outcomes that would fulfill expectations, and the importance of the opinions of significant other persons concerning the respondents' attendance at theatre and symphony.

Sophisticated techniques of analysis of variance, factor analysis, and multiple regression were applied to the data in an effort to answer these questions: Does the arts audience come from a single life-style group, or from several? What part does interest in the arts while growing up play in adult arts participation? Why do individuals attend or not attend arts events? Which manipulations of product, price, and locale of arts performances will be most persuasive to potential attenders and which least persuasive? Through these analytic tools it was possible to suggest new marketing techniques that may reach groups untapped by present marketing offers.

Several important conclusions emerged from the various analyses. First, standard socioeconomic variables such as education, sex, income, and occupation proved relatively unimportant as predictors of arts attendance when the broader set of variables developed in this study were included in the analyses. Also, since different characteristics of the four cities under study did not appear significant in relation to arts attendance, it is reasonable to conclude that the results of such a study of one city can be generalized across several cities of varying sizes and cultural opportunities within a particular region. The associational analysis implied clearly that certain general life-style and leisure life-style groups were significantly more responsive than others to particular proposals to broaden the audience; and the manipulations analysis demonstrated that some changes in arts offerings, especially symphony offerings, are significantly more effective than others in increasing arts attendance.

Further concerning the relative values of a number of predictors of future theatre attendance, the study determined that for theatre the best predictor is attitude toward attending, followed by childhood interest, recent theatre attendance, and membership in the Culture Patron life-style group. The very same variables proved the best predictors of symphony attendance, followed by membership in another of the life-style groups, the Socially Active, an interesting comment on the social appeal of symphony events. The absence of significant differences for theatre and symphony analyses indicates that combined studies of other related arts forms, perhaps dance and opera, are feasible projects.

Examination of the sample by life style revealed two groups disposed to attend arts events, three not so disposed, and one neutral. Analysis of the sample's responses to over a dozen proposed alterations in arts offerings clearly showed some strategies to be potentially much more effective than others in increasing attendance, and one strategy that promised to broaden attendance, especially for symphony. That strategy is the offer of second tickets at half price, which leads to what is probably the most important conclusion of this study for arts managers. This offer is particularly effective with members of the Socially Active group, to whom the second ticket represents a social opportunity. The second-ticket-half-off offering should be accompanied by a concentrated media campaign stressing the desirability of regular attenders bringing nonattenders with them on the half-price ticket. This request would not, of course, be enforceable, and admittedly the strategy with its promotion is a costly measure. Nonattenders who are brought along would, however, justify the expense if, as the regression analysis indicates, prior attendance is one of the strongest determinants of future attendance; nonattender beneficiaries of an occasional half-price ticket may well enlarge the regular patrons group later.

It is hoped that the techniques the study makes accessible to arts managers may serve them in their own future marketing plans. Implications of unmistakable potential arise from the associational approach. The psychometric profiles suggest that, in designing programs and promotions, managers focus on specific life-style groups. The Culture Patron group, for example, can be reached by cross-mailing and cross-advertising from one performing art to another; the Socially Active group, which may be expected to respond to offers and promotions that emphasize the social dimension of arts events, can be recruited to help in such group efforts as fund drives. Other implications of associational findings indicate that managers should focus on the best predictors of likely attendance and use them to single out target audiences and motivate nonattenders. Life styles, attitudes, and childhood interest in the arts should provide the starting point for marketing designs. Youth programs, youth discounts, and in-school programs, for example, promise effectiveness in producing future adult attenders by stimulating young people's interest in symphony and theatre. For broadening the audience, managers should concentrate on offerings which improve expectations that attenders will like the program, understand it, and be stimulated by it. They should recognize the full importance of pressure to attend exerted by significant others.

The usefulness of the present study goes beyond its technical innovations and findings by pointing the way toward further

research in audience development. In regard to attitudes, for example, it must be noted that although favorable attitudes are significantly associated with attendance at arts events they do not necessarily cause attendance. Causation, in fact, may move in the reverse direction, with attitudes being the result rather than the cause of attendance; or, attendance may be the result of some other variable. This ambiguity calls for further investigation. Less basic but puzzling is a question arising from the life-style analysis: Why should the dimension of Self-confidence/Opinion leadership correlate negatively with theatre attendance? It would be useful to understand the reason for this finding before basing strategies on it.

There is also a need to find alternative offerings to the second-ticket-half-off which will broaden the audience by exerting a selectively high impact on nonattenders. Until further investigation uncovers such alternatives, arts directors would perhaps be best advised to focus on strategies suggested here which work best on nonattenders but appeal also to attenders. In regard to strategies, it should be noted that the recommendations in this study are based on respondents' indications of planned behavior in response to hypothetical proposals, not on actual behavior. A follow-up to the present study could usefully explore and evaluate the extent to which planned behavior is realized.

It must also be observed that although attitude proved a significant predictor of behavior, tests of the attitude model showed a degree of instability. Here then is another area that may well benefit from further investigation.

Total assessment points to the need for experimentation to ascertain the practical value of the suggestions the study makes. Tests could be devised to explore the outcomes of each of the major proposals offered here—with before-and-after measurements to weigh their effects. This argues strongly for a program of experimentation in the four cities this study examines, because baseline measures for them have already been developed, to further explore the feasibility of broadening the arts audience.

CHAPTER I

METHODOLOGY

In order to achieve its objectives, this study develops basic attitudinal, lifestyle, and socioeconomic data on marginal and regular attenders of two of the performing arts, theatre and symphony concerts. The study was carried out in four southern cities chosen from among several dozen with both a symphony and regular theatre presentations: Atlanta, Georgia; Baton Rouge, Louisiana; Columbia, South Carolina; and Memphis, Tennessee. It assesses responses to twelve different manipulations in the offerings of resident symphony and resident theatre.

The sample

Data for the analysis were gathered by means of telephone interviews conducted with randomly selected respondents fourteen years of age or older from households with telephones in the four cities. At the outset, it was decided that a study aimed at broadening the audience should focus mainly on marginal attenders—those who do not now go frequently to theatre or symphony but who might be induced to do so. For this reason, those judged to have virtually zero probability of attending theatre or symphony were screened out; for the same reason, those who are already frequent attenders were intentionally undersampled. Undersampling was accomplished by interviewing only one-half of those who had attended three or more theatre or symphony performances in the previous year.

Screening questions defined as potential attenders those who had done one of the following in the last twelve months: went to live popular or rock concerts; listened at least ten times to classical music on radio, television, records, or tapes; visited an art gallery or museum; went to a live classical music performance other than a symphony concert; saw a ballet either live or on television; saw one or two plays; went to a symphony orchestra concert once or twice. Also included were those who met one of the following qualifications: play a musical instrument; ever worked for a theatre, music, or dance production; attended three or more live plays sometime in their lives but not in the past year; attended three or more symphony orchestra concerts sometime in their lives but not in the past year.

In all, 3,956 residential telephone numbers were selected for screening. Of these, 44 percent were not screened either because the numbers were no longer in service, the residents were not at home after five callbacks, or they refused to participate. Of those screened, 15 percent were frequent attenders; in this group, 77 percent were frequent attenders of theatre only, 5 percent of symphony only, and 14 percent of both. One-half of these frequent attenders were dropped from the main sample. Only 14 percent of those screened were dropped because by the above criteria they did not qualify as potential attenders. Screening left 1,733 households designated for complete interviews. In each of these households a random selection procedure was used to pick one individual to be interviewed from among all household members fourteen years of age or older. Of these, 14 percent were unavailable or refused to participate in the main interview, yielding a final sample of 1,491, divided by city as shown in Table 1.

Table 1 **Sample size by city**

Atlanta	357	23.9%
Baton Rouge	358	24.0%
Columbia	385	25.8%
Memphis	391	26.2%
Total	1,491	99.9%

Comparisons with available census data suggest that the sample population is younger, better educated, from a higher income level, and substantially more often female than the general population of the four cities. These differences are consistent with those found in other studies using telephone interviewing, and are also consistent with the screening out of those with zero probability of attending arts events.

The questionnaire

Respondents in the study were asked extensive questions about their attitudes and behavior toward theatre and symphony, aspects of their leisure and general life styles, and their socioeconomic characteristics. (Appendix B gives the questionnaire in narrative form.) The questions were developed from other research studies,

from introspection, and from several focus-group interviews with frequent and infrequent arts attenders. The questionnaire was pretested with a sample of thirty respondents in Memphis. Because of the length of the questionnaire, only one-third of the main sample in each city was asked about their attitudes toward attending the theatre, another third was asked about their attitudes toward attending symphony concerts, and the final third was not asked either set of attitude questions.

The approaches: associational and manipulations

Two approaches to the problem of broadening the audience for theatre and symphony were then explored. The first, the associational approach, considered which characteristics best predicted whether respondents anticipated attending theatre and symphony in the future. The second, the manipulations approach, explored the responses of potential audiences to various modifications in theatre and symphony offerings.

To find the best predictors of anticipated future attendance, the associational approach used stepwise regression analysis using a battery of individual traits including demographic characteristics, prior experience with theatre or symphony, a specially developed leisure life-style characterization, general life-style traits, attitudes toward theatre or symphony, and stage in the family life cycle. The best predictors of anticipated future attendance for both theatre and symphony were found to be attitudes toward attending these events, prior experiences with the arts (including childhood interests), and belonging to a leisure life-style group called Culture Patrons in this report. For theatre the absence of two general life-style traits referred to here as Traditionalism and Self-confidence/Opinion leadership increased the level of anticipated future attendance beyond that suggested by the predictor variables shared with symphony.

These findings, although associational, suggest that leisure life styles are a valuable means for characterizing prospective theatre and symphony attenders, that is, for segmenting the market. In addition, it appears that early childhood socialization in the arts is crucial, and that greater likelihood of attendance is reflected in more detailed attitudes toward theatre and symphony attendance. Finally, in contrast to most other past studies, purely demographic or family life-cycle characteristics were not found to be strong predictors of attendance.

The manipulations approach examined reported changes in the likelihood of future theatre and symphony attendance if certain alterations were made in these offerings or in the controllable conditions surrounding them. These analyses compared the responses of current attenders and current nonattenders judged potential attenders at each kind of cultural event.

Over a dozen different modifications commonly used by arts managers were considered in four basic areas: the event (type of performance, quality of performance, formality, and extent of learning opportunities); the event's price; the event's location; and the event, its price, and its location in various combinations.

The analysis of these manipulations pinpointed only two strategies that appear to be highly effective with nonattenders: offering second tickets at half price, and including more famous performers in the event. For attracting symphony attenders, the next most important strategies were offering tickets at half price on the day of the program, and introducing the concert with a short informative talk. These strategies, however, appear to have lower impact on theatre nonattenders, who seem more responsive to program changes.

All of these strategies were nearly as effective with attenders as with nonattenders. A search for strategies which would be significantly more effective with nonattenders than with attenders revealed none for theatre and for symphony only one—offering choral music. The practical value of this strategy for broadening the audience is probably negligible, however, since it had the lowest effectiveness score of all strategies among nonattenders.

Given the paucity of significant selective strategies for increasing attendance at symphony and theatre events, the obvious implication for managers of this analysis is that the major short-term device for broadening the audience is to use such high-impact strategies as occasionally offering second tickets at half price or scheduling more famous performers. It must be recognized, however, that these strategies will increase patronage among present attenders as well as nonattenders. Data from the associational analysis would also encourage the use of the second ticket at half price as a way of influencing present attenders to invite nonattenders at the reduced rate.

CHAPTER II

PAST AND FUTURE ATTENDANCE

Past attendance

About 42 percent of all respondents in the study claimed that they had attended the theatre in the past twelve months, and an additional 46 percent said they had not attended theatre in the past year but had attended at least three times in their lives. By contrast, only 14 percent said they had attended a symphony concert in the past twelve months, and 19 percent said they had attended at some previous time. About 10 percent of the respondents said they had attended both symphony and theatre, and 54 percent said they had attended neither in the past twelve months, as the figures in Table 2 indicate. Clearly, those who are concertgoers only are a small, exceptional group; concert attendance is more likely to be combined with theatre attendance. Quite the opposite is true of theatre attendance.

Past attendance at theatre is very similar across the four cities in the study, but symphony attendance is not, as shown in Table 3. Columbia has much lower concert attendance and Atlanta has somewhat higher concert attendance than the other two cities. Whether these differences are due to differences in the kinds of people in the several cities or to differences in their cultural environments, such as quality and availability of performances, is an issue which will come up again in later multivariate analyses.

Future attendance

Even though only individuals judged to be potential attenders based on their answers to questions about past attendance and other behaviors were included in this study, it was not expected that they would all be likely to attend in the next year or two. Clearly, if a respondent was not very likely to attend, questions about attending more or less often if certain changes were made in theatre and symphony offerings were not likely to yield meaningful results. Therefore, respondents were further screened on their anticipated likelihood of attending theatre or symphony concerts "in the next year or two." The proportion saying they were very likely or somewhat likely to attend was 21.2 percent for theatre only, 22.8 percent for theatre and symphony, and 6.0 percent for symphony only. Fifty percent said they were not very or not at all likely to attend either theatre or symphony.

Table 2 **Theatre and symphony attendance in past twelve months**

Theatre	482	32.0%
Theatre and symphony	148	9.1%
Symphony	60	4.0%
None	800	53.1%
No answer	1	---
Total	1,491	99.9%

Table 3 **Theatre and symphony attendance in past twelve months, by city**

	Theatre	Symphony
Atlanta	42.0%	18.3%
Baton Rouge	43.4%	14.8%
Columbia	44.5%	9.1%
Memphis	39.4%	13.8%

The proportion who anticipated attending symphony only is about the same as the proportion who said they had attended only symphony in the past twelve months. Similarly, the proportion who anticipated attending neither symphony nor theatre is about the same as the proportion who said they had attended neither in the past twelve months.

There is a marked shift, however, from "theatre only" to joint theatre and symphony attendance. Although this shift does not affect the number who are planning to attend theatre, it has marked effects on the number who are planning to attend symphony concerts in the next year or so.

Table 4 **Planned theatre and symphony attendance, by past attendance**

	Past theatre attendance			Past theatre and symphony attendance	
	164	34.1%		15	10.2%
	25	5.2%		12	8.2%
	118	24.5%		97	66.0%
	174	36.2%		23	15.6%
	481	100.0%		147	100.0%

To see where this shift is coming from, past and planned future attendance are contrasted in Table 4. Here it is evident that the most stable groups are those who go to both art forms or to neither; in each case, about two-thirds say that they will continue their past patterns. The remaining categories are much more volatile. Only 18 percent of the symphony-only patrons and 34 percent of the theatre-only patrons indicate that they will continue exactly the same attendance patterns. Nearly half of the symphony goers say they will add theatre attendance, and nearly a quarter of the theatre attenders say they will add symphony. By contrast, about one-quarter of the symphony-only attenders and over one-third of the theatre-only attenders will drop out of the market altogether.

Put another way, those who attended both theatre and symphony appear more likely to remain loyal to each performing art than those who attended only one of the art forms. Of those who said they had attended only theatre in the past twelve months, 58.6 percent said they planned to attend theatre in the next year or two, and 29.7 percent said they planned to attend symphony. Of those who reported attending only symphony in the past twelve months, 66.7 percent planned to attend symphony again in the next year or two, and 58.3 percent planned to attend theatre. Of those who reported attending both theatre and symphony, however, 76.2 percent planned to attend theatre and 74.1 percent planned to attend symphony. This high likelihood of future attendance on the part of those with interest in more than one cultural art is a finding that will be reflected in later analyses.

The problem of where the "new" symphony attenders come from is not yet resolved. Fully 65 percent of those who say they will go to the symphony in the next year or two did not attend in the past twelve months. On the other hand, only 40 percent of those who say they will go to theatre in the next year or two did not attend in the past twelve months. What is even more surprising is that of these potential "new" attenders, 70 percent have not attended three or more concerts in their entire lives. The comparable figure for theatre is only 12 percent. Several explanations of this finding are possible.

First, symphony audiences may indeed be growing much faster than theatre audiences. Actual attendance data in the four cities would belie this, suggesting, as seems reasonable, that the "likely" attendance figures are not always good predictors of actual behavior. Second, because they considered symphony attendance more prestigious than theatre attendance, respondents may have tried to impress interviewers by saying that they planned to attend symphony in the future. Some of this response bias is undoubtedly present in the data, but that it applies to 15 to 19 percent of the sample seems unlikely. Finally, it may be that the potential audience for symphony is much larger than past attendance figures would suggest.

By saying that they plan to go in the future, recent nonattenders may be merely signaling their interest in attending if the circumstances are right. Such a possibility would predict that this group might be particularly responsive to new offerings. Results of the manipulations approach presented later in this report provide some support for this prediction.

None		Total	
129	16.1%	314	21.1%
41	5.1%	89	6.0%
96	12.0%	340	22.9%
533	66.7%	744	50.0%
799	99.9%	1,487	100.0%

CHAPTER III

ASSOCIATIONAL APPROACH TO FUTURE ATTENDANCE

Predictors of future attendance

As noted earlier, one approach to influencing future arts attendance is to ascertain what characteristics are associated with such behavior. If some members of a particular population segment show a high probability of attendance, it may be assumed that nonattenders or infrequent attenders in that segment will be more disposed to increase future attendance than will nonattenders or infrequent attenders in segments with a low probability of attendance. On this assumption, marketing efforts and dollars directed to the high probability segment should be most productive (DiMaggio, Useem, and Brown, 1977; Smith, 1956).

Predictors examined in earlier studies. A large number of audience studies have been conducted in the United States in recent years in the hope of developing such data. A detailed analysis of 270 studies of audiences for museums and the performing arts was made by DiMaggio, Useem, and Brown (1977). They found that educational attainment, occupation, and income were significant variables in the composition of arts audiences, whereas age and gender were not; that minorities were underrepresented in audiences relative to their proportion in the population; and that audience characteristics have not changed significantly over time.

These findings led the authors of the study to urge further audience research applying more sophisticated techniques in an effort to answer three questions: Does the arts audience come from a single group or from many groups? How important is early experience in arts-audience participation? Why do individuals attend or not attend arts offerings?

This study seeks to answer these questions by dividing the population into life-style groupings according to use of leisure time; by developing a broad array of data on respondents' general life-style tendencies; by expanding the area of socioeconomic variables with new questions; by taking into account respondents' stages in the family life cycle; and by probing their attitudes toward and expectations of arts performances. To all these data the study applies advanced analytic techniques, such as analysis of variance, factor analysis, and multiple regression.

Life style as predictor

In the field of marketing, the study of consumer life styles, or psychographic profiles, has emerged in the past decade as a major part of an effort to provide detailed insight into consumer decision patterns. A description of a consumer's life style typically notes the activities in which the consumer commonly participates (going to church, camping), the consumer's interests (liking to eat, liking to travel), and the consumer's opinions (everything is changing too fast these days; children are the most important thing in a marriage). Because of the fields of investigation, life-style data are often called activity/interest/opinion (AIO) data. By constructing a broad-based life-style profile, the market researcher's intent is to show how the consumption of a particular product or service fits into the context of the consumer's way of life.

Besides the expanded perspective on consumption given by life-style analysis, these descriptions often provide projections of consumer purchase choices that have greater depth and clarity than those based on simpler demographic information. Among the product and service choices which have benefited from life-style analysis are bank charge cards, department stores, clothing sales, and television programs.

The methods used in obtaining psychographic profiles are varied, but they usually involve asking a large number of people, often over one thousand, to respond to a large number of scaled activity/interest/opinion questions, often over one hundred. Questions may involve either general life style, in which case they are often drawn from a pool of more or less standard items, or a life style specific to the consumption area under study, in which case the items must be specially developed.

Consumer responses to the AIO questions may be analyzed in several ways. The most direct way is simply to profile the responses of users versus nonusers of a product or service, for example, those with and without bank charge cards. More typically, however, life-style dimensions are developed through such a procedure as R-type factor analysis in order to combine AIO items into underlying dimensions. It is also common to use a cluster analysis, or Q-type factor analysis, to group respondents into life-style categories. Q-type analysis measures similarities among people; R-type analysis measures similarities among characteristics. The present study employs both procedures. In either case, the reduced life-style dimensions or groups are then related to the choice or preference behavior of interest in order

to examine the impact of life style on these consumption responses.

To the marketing practitioner, analysis of consumer life styles offers a means for probing into reasons for consumer choice more deeply than that provided by standard demographic variables such as age, income, and family size. This deeper awareness of how consumer purchases fit into or reflect individual life styles can offer major insights for programs designed to communicate more effectively with these consumers.

In the present study, consumer life style is measured at two different levels: the individual's use of leisure time, or what may be called "going-out behavior," and the individual's more general activities, interests, and opinions in which the leisure activities are imbedded.

Leisure life-style characteristics

The first life style analyzed was based on responses to a set of fifty questions about leisure-time activities, interests, and opinions. These data were then used to group respondents into leisure-specific life-style categories. For the leisure life styles, Q-type factor analysis was performed on the answers to these fifty questions to group respondents into unique leisure-time use categories, recognizing that this procedure does some disservice to those respondents with mixed life styles.

In developing the leisure life-style groups, a number of different possible groupings from the Q-type factor analysis were examined, and these solutions were tested for stability between two randomly chosen halves of the sample. A solution was selected that partitioned the population into six unique clusters. Names for each group and the distribution of respondents across the groups are given in Table 5. Because of the special nature of the present sample, the proportions in Table 5 are not projectable to the general populations of the cities in this study. Thus, for example, we cannot say that 20 percent of all those over age fourteen in the four cities are Passive Homebodies. Figures I-VI present activities, interests, and opinions that are most and least typical for each group.

Table 5 **Distribution of respondents, by leisure life-style group**

Passive Homebody	295	19.8%
Active Sports Enthusiast	285	19.1%
Inner-directed, Self-sufficient	216	14.5%
Culture Patron	295	19.8%
Active Homebody	190	12.7%
Socially Active	210	14.1%
Total	1,491	100.0%

Figure I

Activities and interests of Passive Homebody group

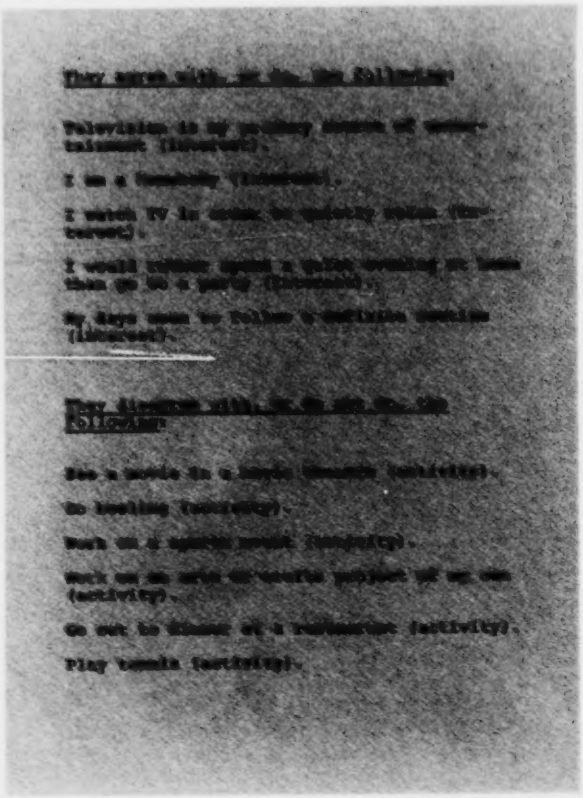
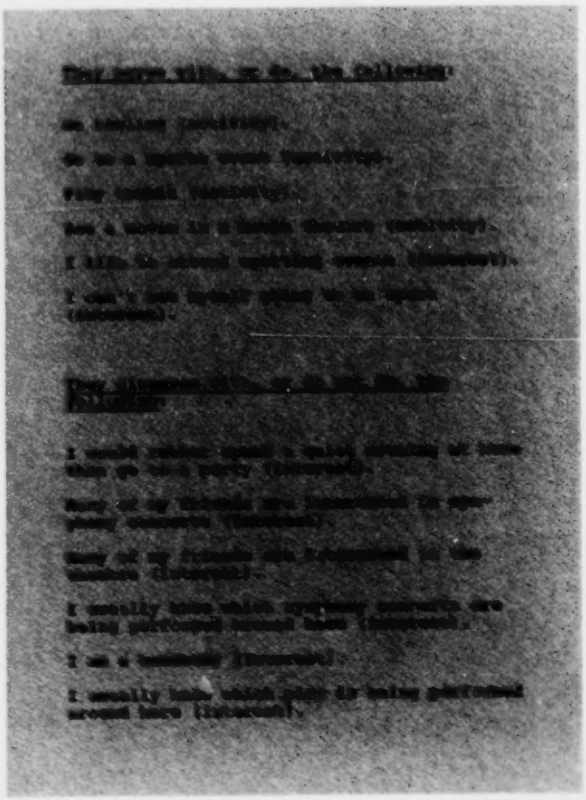


Figure II

Activities and interests of Active Sports Enthusiast group



The six leisure life-style groups may be characterized as follows:

Passive Homebody. This group prefers family- and home-oriented activities. Its members watch a great deal of television, do not care for parties, have essentially negative attitudes toward cultural organizations and activities, and, in fact, tend to avoid nearly any such activity outside the home. These people recognize that they are homebodies, and that their days are routine and filled with unused leisure time.

Active Sports Enthusiast. In many ways this group is the antithesis of the previous group. Members take part in many active sports, such as tennis and bowling, and engage in other activities away from home, such as movies, parties, and spectator sports. They strongly deny that they are homebodies or like to spend a quiet evening at home. However, they are like the Passive Homebodies, but more extreme, in their negative attitudes toward theatre, symphony, and other cultural activities.

Inner-directed, Self-sufficient. Members of this group are best characterized by their participation in a number of home-oriented activities such as gardening, reading, and craft projects. They are family-oriented and prone to undertake outdoor activities such as hikes and picnic. They are inactive concerning cultural activities, although they are not negative toward these activities as are the Passive Homebody and Active Sports Enthusiast groups. They are not overburdened with leisure time as is the Passive Homebody. Instead, it appears that their leisure interests keep their leisure time occupied, either alone or with their families.

Figure III

Activities and interests of Inner-directed, Self-sufficient group

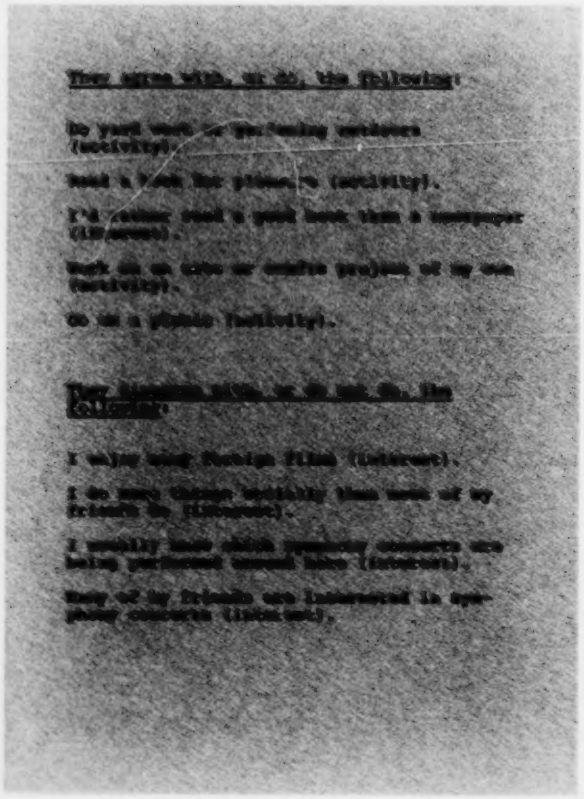
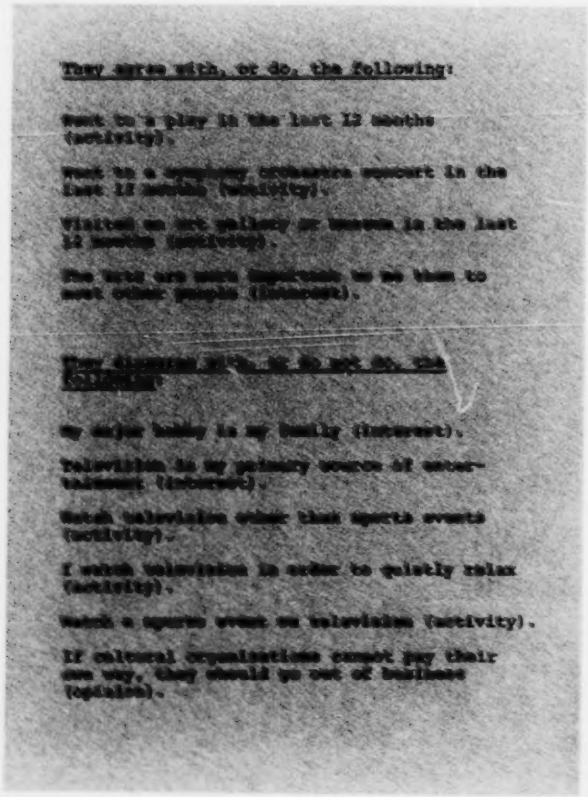


Figure IV

Activities, interests, and opinions of Culture Patron group



Culture Patron. Members of this group would be expected to be the best market for theatre and symphony, since they report that they are now involved with these activities. This is a reflection of their general cultural orientation, with favorable attitudes toward and patronage of the arts in general. They lack the orientation toward home and family of the Passive Homebody and the Inner-directed, Self-sufficient, and the sports orientation of the Active Sports Enthusiast. They rely very little on television for entertainment or relaxation.

Active Homebody. Members of this group resemble the Passive Homebody group in their family- and home-orientation, but replace that group's nonactive television-watching with such activities as golf, working on the car, and gardening. They have a generally negative attitude toward the arts and do little reading, partying, or radio listening. They are not very socially active or media-oriented, but fill their time with what might be called productive "tinkering" activities.

Socially Active. This last group is also active, but in a more social vein. They give and attend parties, eat out often, and participate in clubs and other meetings. They are aware of theatre and symphony offerings and have friends who are interested in these activities. Nevertheless, their patronage is not great at present. They are busy and they do not like leisurely pursuits such as reading or spending a quiet evening at home, nor do they participate in sports such as golf or tennis.

In the present context, then, the Culture Patron and Socially Active groups have leisure life styles that appear conducive to attending the performing arts. On the

Figure V Activities and interests of Active Homebody group

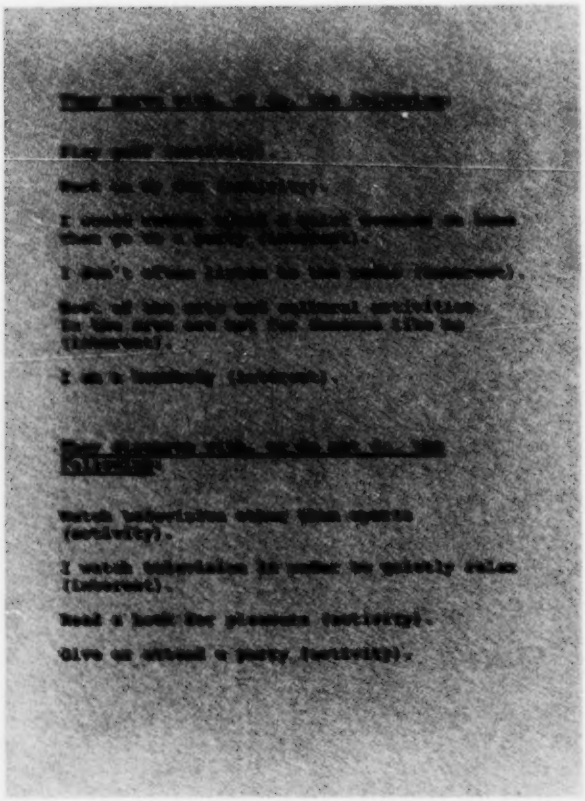
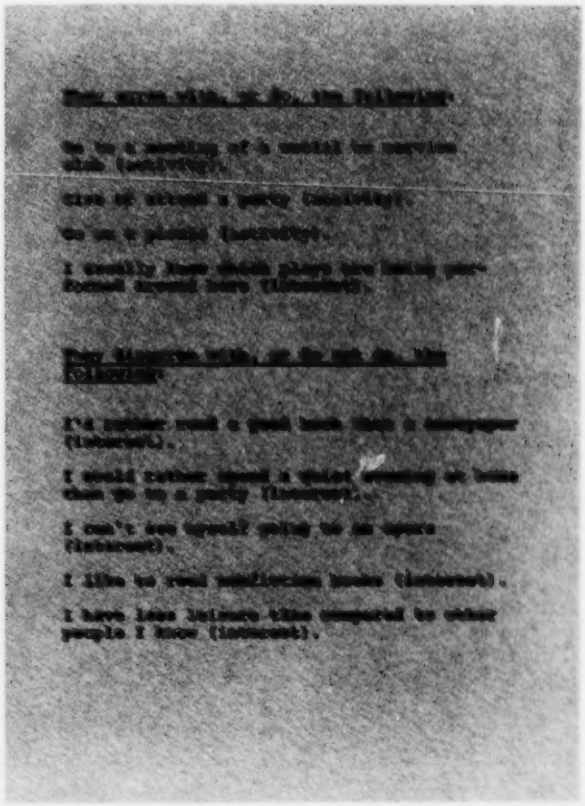


Figure VI Activities and interests of Socially Active group



other hand, the Passive Homebody, Active Homebody, and Active Sports Enthusiast groups appear negatively disposed toward attendance. Finally, the Inner-directed, Self-sufficient group appears generally uninformed, and possibly neutral, about the arts. These differences will prove instructive in the analyses of future behavior response to the manipulations to be explained later.

General life-style characteristics

Differences in leisure life styles are likely to be associated both with socio-economic characteristics and with the activities, interests, and opinions which constitute general life styles. Descriptions of general life styles were developed through forty-three questions asked

in the study. These questions were then factor-analyzed to yield underlying dimensions along which the six groups might be expected to vary. The method used to accomplish this was an R-type factor analysis, which develops a small number of independent dimensions or factors (in this case, six) that are highly correlated with subsets of the original forty-three variables. It is a grouping of characteristics, not of people. The correlation coefficients measuring the degree of relationship between the original variables and the six new dimensions (factors) are shown in the table in Appendix A. The larger correlation coefficients for each dimension may be used in labeling the factors. For instance, the first factor has high positive correlations (over .30) with church-going, old-fashioned tastes, and wishing for the good old days. These and other high correlations point to variables that the factor most closely resembles (or in the case of negative correlations, resembles the opposite of); they thus aid in naming the factor, as seen in Table 6.

This six general life-style dimensions developed in this study are the following:

Traditionalism. As noted, this characteristic is associated with church-going, old-fashioned tastes, a feeling that things are moving too fast, and a wish for the good old days. It is also related to preferences for a traditional child- and family-centered home, where the man is in charge and the woman is home-oriented. Finally, it includes a preference for security and a reluctance to take chances.

Hedonism/Optimism. This characteristic encompasses wanting to look attractive and perhaps a little different, wishing to travel around the world or live in London or Paris for a year, and liking to eat. It is associated with the positive view that one's greatest achievements lie ahead.

Defeatism. This characteristic is marked by a depressed outlook due to a belief that things have not turned out well. One's present life is thought undesirable; if given the chance, one would do things differently. It is also associated with wishing for the good old days, thinking things are changing too fast, spending for today, and dreading the future.

Self-confidence/Opinion leadership. Two characteristics seem best to describe this dimension; a feeling of self-confidence and liking to be considered a leader.

Cosmopolitanism. This factor includes a preference for big cities and an acceptance of modern liberal ideas, such as women's liberation.

Outdoor interest. This dimension involves going on picnics and hiking.

Table 6 **General life-style factors, by leisure life-style group**

General life-style factor	Passive Homebody	Active Sports Enthusiast	Inner-directed, Self-suff't	Culture Patron	Active Homebody	Socially Active
Traditionalism	Very high	Average	Average	Very low	Average	Average
Hedonism/Optimism	Very low	Average	Average	Very high	Average	Average
Defeatism	Low	Very high	Low	Average	Average	Average
Self-confidence/ Opinion leadership	Very high	Average	Low	Very low	Very low	Average
Cosmopolitanism	Very low	Average	Average	Very high	Average	Average
Outdoor interest	Very low	Average	Average	Average	Average	High

Attitudes toward theatre and symphony as predictors

The life-style approach to explaining arts behavior is a general one; it examines how different kinds of arts behavior fit into more general life patterns. Attitude researchers, however, focus on predicting behavior by understanding the nature and value of various outcomes that an individual expects from engaging in a behavior, for example, attending theatre or symphony. Behaviors yielding positive outcomes on important dimensions will be chosen; those not yielding positive outcomes or yielding positive outcomes only on unimportant dimensions will not be chosen. This approach, following the work of Fishbein and Ajzen (1975), Rosenberg (1956), and others, has proved useful to marketers in predicting purchase intentions, actual purchases of such products as children's clothing (Tigert, 1966) and television programs selection (Lehman, 1971).

In the present investigation, subsamples of respondents were asked about their attitudes, not toward theatre and symphony, but toward attending them. Attitudes toward taking an action are generally found to be better predictors of behavior than are attitudes toward an object or event. As explained earlier, because of the length of the full questionnaire, only one-third of the sample was questioned on attitudes about theatre attendance, and only another third was questioned on attitudes about symphony attendance. Each respondent questioned was asked two compound questions. The first was: If you were to go to a live, professional play/symphony concert in the next month or two, how likely would it be that you would experience the following:

You could get exactly the seats you wanted?

It would not take a long time to get from your home into the theatre/concert hall?

You would feel comfortable with the audience?

You would not find the play/concert too long?

You would feel personally involved with what was going on at the performance?

You would find your friends there?

Long before the performance day you would feel pleased that you were going?

You would find the tickets inexpensive?

You would not feel that it was too formal an occasion?

You would find the performers excellent?

You would not feel you'd spent too much for the occasion, that is, for tickets, travel, food, and the like?

You would like the play/program?

You would feel you understood what was going on?

You would find that those you were with were having a good time?

You would learn a lot?

You would not feel you were wasting your time?

You would feel stimulated?

Respondents were asked concerning each experience whether it would be "very likely," "somewhat likely," "somewhat unlikely," or "very unlikely."

The next question read as follows: We've just talked about how likely it would be to experience certain things when going to a live play/symphony concert. If you were to go to a live professional play/symphony concert in the next month or two, how important would it be that you would experience these things?

Respondents were then given the same seventeen items as in the preceding question and asked whether each outcome would be "very important," "somewhat important," "somewhat unimportant," or "very unimportant."

Respondents gave highest importance, when attending theatre, to play and performing characteristics, and to understanding what is going on. Finding friends there, having the occasion informal, and having the theatre nearby appear to be the least important.

There are differences across the four cities with respect to expectations about attending the theatre. These differences appear to be greatest for Memphis. Respondents there are particularly likely to expect plays to be not too long, personally involving, performed well, anticipated with pleasure, pleasing to those going with them, stimulating, and not wasteful of their time. Memphis respondents are also likely to indicate that several of these attributes are not only more expected but also more important to them. Atlanta respondents less often expect to find their friends at the theatre, and more respondents in Columbia

than in other cities expect to find the plays long. In Baton Rouge, as in Memphis, respondents expected those going with them to have a good time. With respect to symphony concerts, the respondents again indicate that the performers, the program, and their understanding of what is going on are most important factors, while finding friends there, having the occasion informal, and having the hall nearby are least important.

There are fewer differences in expectations and outcome importance across the four cities for symphony than for theatre, but some of the differences are significant. Among respondents in the four cities, those in Baton Rouge more than other cities believe that it is hard to get the exact seats one wants and that one is more likely to waste one's time and less likely to feel stimulated. On the other hand, Memphis and Atlanta respondents are less likely to expect that attending the symphony would be a waste of time. Atlanta respondents are also less likely than those of other cities to expect to find their friends at the symphony, but they place little importance on it. Memphis respondents place less importance than others on having the hall nearby.

In the regression analyses which will be discussed later, the expectation and importance scores were combined to yield an overall score for attitude toward the act of going to the theatre or to a symphony concert. Each individual's expectation score on each of the seventeen dimensions was multiplied by the corresponding importance score. These seventeen products were then summed to yield the overall individual attitude score. This method of computation assumes that consumers permit high expectation scores on some important dimensions to compensate for low expectation scores on other important dimensions. Alternative combinational rules have been suggested and are summarized by Wright (1973), but their predictive power has not been proven any greater. This model also takes account of a more recent advance in attitude research. Fishbein (1975) has argued that the likelihood of engaging in a behavior is not only a function of the individual's own attitude toward that behavior but depends also on what the individual thinks he is expected to do by persons important to him, called "significant others." Respondents were therefore asked to indicate how much they agreed or disagreed with the following statement:

People who are important to me think I should go to classical symphony concerts/ plays.

The resulting attitude model is:

$$L_{jk} = \sum_{i=1}^{17} I_{ik} B_{ijk} + N_{jk}$$

L_{jk} = likelihood of respondent k attending performing art j

I_{ik} = the importance weight given to consequence i by respondent k

B_{ijk} = the respondent k's belief about the extent to which attending performing art j will result in consequence i

N_{jk} = normative belief—the extent to which respondent k perceives that significant others believe he or she should attend performing art j.

Analyses of alternative decision rules as well as tests of the reliability of the attitude models indicate that for the present data the "extended model" does well relative to alternatives, and that correlations of all measures with future attendance vary considerably across independently drawn samples. Variation suggests instability in the attitude models, but the attitude component as a whole turned out to be a significant predictor of behavior in the multiple regression analysis to be described later.

Stage in family life cycle as predictor

Social demographers offer a major alternative to the life-style and attitude theorists' approach. Social demographers argue that behaviors can be predicted by socioeconomic characteristics (such as education), which predispose one to engage in the behavior, or which (as with income) remove constraints that bar the carrying out of predispositions. These socioeconomic characteristics can be seen, then, as potential determinants of life styles and attitudes which may determine behavior, and perhaps, in conjunction with life styles and attitudes, as codeterminants.

The present study includes a wide range of socioeconomic measures. One combined index developed from several of these measures is a family life cycle (FLC) index, based on behavioral patterns that are affected by the chronological stage a person occupies in the life cycle. Age in years only approximates this chronology; a better measure is one that takes into account the significant points of change in a traditional life cycle that radically alter values (Lansing and Kish, 1957; Wells and Gubar, 1966). These stages, by groups, are seen in Table 7. These changes and the

life cycle that they imply are the following:

Young single. This is the first stage of the traditional pattern. The individual is under forty years of age and has never been married.

Young married. The first important change in the individual's life (and life style) is marriage. The individual is under forty and has no children.

Young parent. The next major event is the arrival of children. In this stage the individual is married and has one or more children under six. This stage can last a considerable period of time.

Parent of school children. The next important event is when the children are all old enough to be in school and both parents can be free for more activities outside the home.

Empty nest. Eventually the children leave home and the older married couple is again alone. In this analysis, the classification also includes married couples over forty who never had children.

Widowhood. The final stage arrives when one of the partners dies.

It was expected that families in the middle stages of the family life cycle would be significantly less likely to be arts attenders owing to the inhibiting presence of children and the accompanying lack of time and money.

Predicting by regression analysis

The question this study now considers is whether these new variables are important predictors in multiple regression analyses of likely future symphony and theatre attendance. (The deficiencies in this approach will be taken up later, particularly emphasizing that the correlations do not necessarily mean causation.) In these analyses, fifty-six variables were used to predict the likelihood of theatre and symphony attendance.

Regarding a total prediction from these correlations between the variables and the likelihood of art attendance, one problem is that many of the variables are related. For example, as income increases, so does the likelihood that the spouse is employed and so do the number of cars in the family. The problem, then, is to conduct an analysis that makes it possible to assess the importance of several variables in explaining the likelihood of attendance while taking account of these variables' interrelationships. One useful technique for doing this is stepwise regression. In this technique, predictors are selected one at a time, starting with the single best predictor and adding at each "step" the one variable that most increases predictive

Table 7 **Family life-cycle stages, by leisure life-style group**

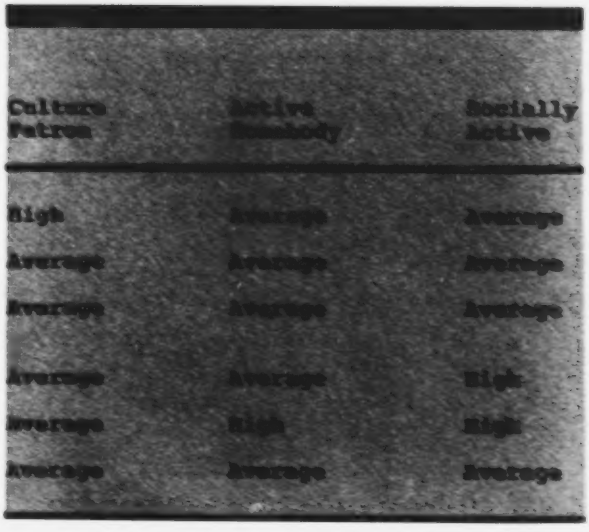
Life cycle stage	Sample	Passive hobbyist	Active sports enthusiast	Inner-directed, self-sufficient
Young single	8%	Average	High	Average
Young married	10%	Average	High	High
Young parent	22%	Average	Average	High
Parent of school children	27%	High	Average	High
Empty nest	11%	High	Average	Average
Widowhood	8%	High	Average	Average

accuracy. The examination process continues until, finally, the best remaining predictor that could be added produces no significant improvement in total predictive accuracy.

Theatre. Of the fifty-six variables examined, six were found to add to the prediction of theatre attendance likelihood at the .05 level of significance. These six predictors jointly predicted 28 percent of the variance in the reported likelihoods of theatre attendance. Although this leaves the majority of the variance in these likelihoods "unexplained" (and potentially related to factors not examined in the study), explaining 28 percent of the variance is relatively high for a marketing study.

The variables that aided this prediction are, in descending order of usefulness: attitude toward attending theatre; Culture Patron; interest in live theatre when growing up; theatre attendance during past year; Traditionalism; Self-confidence/Opinion leadership.

Attitude toward going to the theatre is, by a substantial margin, the best predictor of anticipated future attendance. Not surprisingly, the more favorable one thinks the outcomes of attendance will be, the more important these outcomes are, and the more that significant others are seen as favoring attendance, the more one will report likely future attendance.



Three variables of approximately equal importance are the next best predictors. All three are measures of positive past experiences with the arts. Interest in live theatre when growing up seems to have a strong and lasting effect on anticipated future attendance independent of whether one presently has favorable attitudes toward attendance. Another of the best predictors is theatre attendance during the past year, past behavior being a good although not perfect predictor of likely future behavior. The third of the most important predictors is membership in the Culture Patron leisure life-style group. Knowledge of past attendance at several arts institutions in addition to theatre, plus other interests and opinions reflecting an arts-centered leisure life style, significantly increases the investigator's capacity to predict likely future attendance. This finding lends support to the study's contention that performing arts attendance can profitably be seen from its perspective within particular life styles. It also supports the contention of DiMaggio, Useem, and Brown that "aficionados of one arts form also attend others" (1977, page 176).

Following these three positively correlated experience variables are two general life-style dimensions, both negatively related to future attendance. The negative relation of traditionalism indicates that those with old-fashioned tastes and a preference for a traditional family role structure and a slow-moving life are not likely to attend the theatre. This suggests that overcoming the inertia of traditional patterns may be a major task of future promotors anxious to broaden theatre audiences. The Self-confidence/Opinion leadership dimension is also negatively correlated with likely attendance, suggesting that, to a significant number of respondents who like to be considered leaders, theatre attendance, for some reason, is seen detracting from their self-esteem.

Symphony. The five variables that explain about 29 percent of the variance in likely attendance at symphony concerts are: Culture Patron leisure life-style group membership; symphony attendance during past year; interest in classical music when growing up; and Socially Active leisure life-style group membership. It is striking that although an entirely different sample was used from that in the theatre analysis, the first four variables—those with the most weight in this equation—are precisely the same four variables that are the most important in the theatre analysis. Again, attitudes are a significant factor, although not the most important variable as in the theatre equation. Also, the three experience dimensions—past attendance, interest in the art form when growing up, and

membership in the Culture Patron life-style group—are again present in this set of most important predictors.

The single new variable in this equation is membership in the Socially Active leisure life-style group. It will be recalled that this was the second group with a life style positively predisposed toward the arts. This finding may lend force to the conjecture that symphony attendance for some patrons serves social needs beyond any cultural needs it may fulfill.

Nonuseful predictors. The important variables in the multiple regression analysis are not always identical with those in simple correlations. This is because, in the regression analysis, information supplied by variables introduced at one point may be highly correlated with information supplied by variables introduced at earlier points. The variables introduced later thus do not appear as important as they would have by themselves. It is interesting to consider which variables did not enter the equations.

First, none of the standard socioeconomic variables—education, sex, income, occupation, and so forth—turns out to be a significant predictor of likely attendance when attitudes and life-style factors are considered. Where other studies find these socioeconomic variables significant, it is probably because the broader set of variables added here is not included. The second factor that does not appear is demographic variation, outlined in Table 8, and specifically, variations across cities.

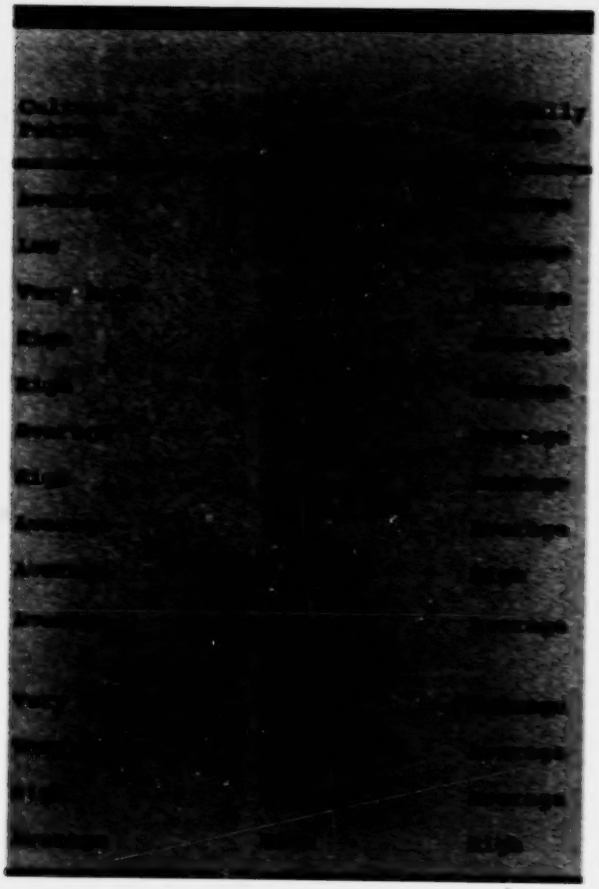
Table 8 **Demographic differences among leisure life-style groups**

Variable	Mean or percent in overall sample	Passive Homebody	Active Sports Enthusiast	Inner-directed, Self-sufficient
Number of automobiles	1.8	Low	Very high	High
Years in present area	19.7	Very high	Low	Average
Education (years)	13.1	Very low	Average	Average
Father's education (years)	12.1	Very low	High	Average
Mother's education (years)	11.7	Very low	High	Average
Employed full-time	48%	Very low	High	High
Two-worker household	58%	Very low	High	Average
Income	$10,714	Very low	Average	Very high
Executive	21%	Very high	High	Very low
Males	37%	Low	High	Low
Occupation				
Professional	10%	Average	Average	Average
Managerial	10%	Average	Average	Average
Sales/clerical	8%	Average	High	Average
Retired	8%	Very high	Average	Average

Although figures indicate that Columbia had been only half as responsive to the symphony as Atlanta at the time this study was made, the analysis determined that this difference is not strong enough to produce a significant effect on likely future attendance. This gives some confidence that the results reported here are generalizable across cities of different sizes and different cultural opportunities in the South, and possibly in other regions as well.

Implications of the associational approach

The associational approach to segmentation has clear implications for building arts audiences. It suggests that one should concentrate on the factors now leading to likely attendance and use them to identify target audiences. Where there is some opportunity to modify these factors, they should be used in programs to motivate attendance by present nonattenders. In the present analysis, three factors show through for both symphony and theatre: attitudes, life styles, and childhood interest in the arts. These three should be the starting point for any marketing approach based on this analysis.



Attitudes. How positive one expects the outcome to be clearly affects whether one will attend theatre or symphony. It will be recalled that these attitude measures had three components: expectations regarding the likelihood of obtaining particular benefits; the importance of those benefits; and the perception of whether significant others expect one to attend. Thus, one can deduce that future attendance may be increased and arts audiences broadened by any of the following three approaches: improving expectations about important outcomes; increasing the importance weights for outcomes where expectations are highly positive; or increasing the perceived pressure to attend brought by significant others.

Improving expectations. The study found that there are twelve expectation dimensions on which nonattenders are significantly less positive than attenders about outcomes from going to the theatre, and nine such dimensions for symphony. Further, it indicated that there are seven attributes with average importance scores above 3.15 for nonattenders for both theatre and symphony. If the intersection of these two groups is considered—those attributes where expectations are significantly low while the importance weight is high—four dimensions are found for theatre and five for symphony that merit attention. Improved attendance for both theatre and symphony may result if nonattenders become more positive about the following: the likelihood that they will like the particular program; the likelihood that they will understand what is going on; the likelihood that those with whom they attend will have a good time; and the likelihood that the evening will prove stimulating.

In addition, theatre attendance might be enhanced if nonattenders felt that the cast would include better performers, and symphony attendance might be increased if nonattenders were persuaded that they were not going to waste their time.

Increasing importances. In marketing in general, increasing importance weights is a much more difficult task than changing perceptions, and often takes many years. The analysis suggests that the problem

in the arts is even more difficult because there are only two cases where nonattenders report significantly lower importances than do attenders, and where expectations are also relatively high (above 3.00). Both of these cases apply to theatre: understanding what is going on and feeling that one's companions are having a good time. That these are both dimensions where expectations are also significantly lower for nonattenders suggests that they may be areas particularly ripe for promotional focus.

Increasing the impact of significant others. Attenders are substantially more likely than nonattenders to agree that significant others expect them to attend theatre and symphony. The scores for the two groups are as follows:

	Theatre	Symphony
Attenders	2.29	2.54
Nonattenders	1.99	2.04

This factor may potentially be used to induce more attendance through promotions aimed at stimulating personal influence. Promotions might show the different types of present attenders, or might encourage present attenders to bring nonattenders to performances. The latter is a suggestion that will be discussed more fully later.

Focus on specific leisure life-style groups

As any arts administrator knows, Culture Patrons are excellent prospects for attendance at arts events. The use of mailing lists, programs, and billboards for one performing art to encourage attendance at another should be common practice in the arts, although reluctance to share mailing lists seems surprisingly high among administrators in this field. What is new and striking is the indication that likely attendance at symphony concerts is high in the Socially Active group. This finding suggests that promotions emphasizing the social dimensions of symphony attendance may bear considerable fruit among this group.

To focus a strategy on members of a specific leisure life-style group, such as the Socially Active, it is useful to have such information as their socioeconomic characteristics, media habits, and general life-style tendencies. No significant differences emerged across the six groups in media habits. Tables 6-9 report those factors that were significantly different across leisure life-style groups. These differences yield the following additional insights:

The Passive Homebodies tend to be older, with a high proportion being retired or widowed. They are less educated and

Table 9 **Early interest in arts and amount of leisure time, by leisure life-style group**

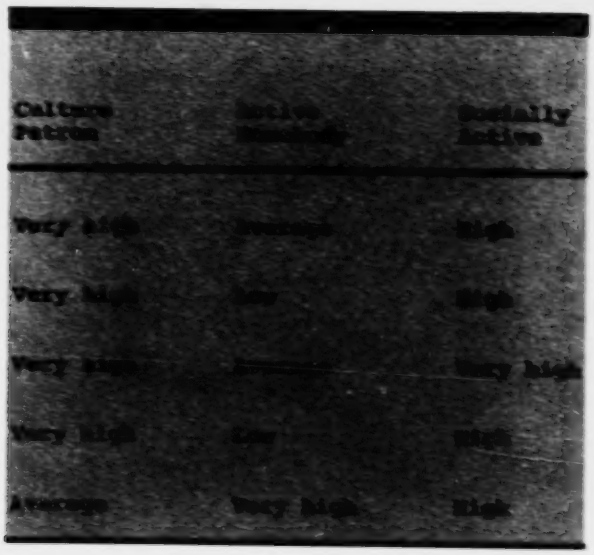
Variable	Level in overall sample	Passive Homebody	Active Sports Participants	Inner-directed, Self-sufficient
Child's interest in [illegible]	Moderate	High	Average	Average
[illegible]	Low	Average	Average	Low
Child's interest in [illegible]	Moderate	High	Low	Average
[illegible]	Moderate/low	Average	Average	Average
[illegible] time compared to others	About the same as others	Average	Average	High

lower in socioeconomic status than other groups. Slightly over one-fourth of them are nonwhite, which is quite high compared with the other five groups. They are highly traditional and see themselves as opinion leaders. They have had greater than average interest in theatre and classical music as children.

The Active Sports Enthusiasts as also seen from Table 6 tend more often to be teenagers, single adults, or young marrieds, with highly educated parents. They are more likely than the overall sample to be nonwhite, to comprise a high proportion of two-worker households, and to work full-time at moderate-status jobs. They feel more defeated in life and have more automobiles than the sample average.

The Inner-directed, Self-sufficients tend to be married, to have both young and older children, to have the highest income level of all six groups, and to have the lowest percentage of nonwhites of the groups. They tend neither to feel defeated nor to see themselves as opinion leaders.

The Culture Patrons are members of a highly distinctive group heavily represented in the earliest life-cycle stages. They are optimistic, city-oriented, and highly educated, with high-status occupations but moderate incomes. As children, they had a great deal of interest in theatre and classical music.



The Active Homebodies tend to be older married couples. Although they represent a low proportion of two-worker households, they tend to be high-income families, and they often report that they have more than average leisure time.

The Socially Actives tend to have children six and over. Socially Actives are also more likely to be retired and nonwhite. They have more leisure time than the sample average, and had a very high interest in classical music and theatre as children.

These profiles suggest that if symphony marketers wish to promote to Socially Active respondents, they should aim their messages toward older and retired people who are active in giving and going to dinners and parties, possibly portraying a visit to the symphony with other mature, socially active people as a natural complement to their active, social life style. The study's discovery that this group has more leisure time and presumably fewer family responsibilities than most other groups leads to the speculation that they may be enlisted as workers as well as attenders at the symphony if taking part in a fund drive or related activity can be envisioned as carried out in the company of other mature adults and as part of an active social life style.

Importance of childhood interest in performing arts

It seems clear from the information presentented in Table 9 that early interest is a predictor of likely arts attendance as it is of many other leisure behaviors. It appears reasonable, therefore, to suggest that if theatre and symphony organizations have not already done so, they should develop such offerings as active youth programs, young people's concerts or plays, in-school programs, and youth discounts. At a conference on planning for the arts held at the University of Illinois, Urbana in January 1978, Bradley Morison, marketing consultant to many arts organizations, stated his belief that the development of an active children's theatre program at the Guthrie Theatre in Minneapolis was largely responsible for a drop of five years in the average age of theatre attenders at the Guthrie between 1963 and 1973. This infusion of youthful attenders, Morison argues, is a source of continuing vitality to such established organizations. Constant measurement of the effects of youth programs therefore seems advisable. It should also be routine for performing arts organizations to develop mailings lists of participants in school or youth programs if this early exposure is to be turned into active adult patronage of symphony and theatre. It

may also be useful to consider longer-term series discount programs, perhaps billed as "learners' discounts," to encourage adult as well as youth patronage.

Weaknesses in the associational approach

One weakness in the associational approach is that it measures association, which is not the same as causation. The implications drawn above assume causation, but it is entirely possible that the causation may be in the other direction or due to some third variable. Attendance at theatre and symphony may, for example, plausibly lead to favorable attitudes toward them, and not the other way around. Further, attendance at theatre or symphony may have led to attendance at other cultural institutions, not the reverse. This is somewhat less plausible, but as Ryans and Weinberg (1977) point out, very little is known about how people "learn" to attend arts events over time. The problem with this causation/association ambiguity is that it leaves unanswered the question: Will a particular change in marketing strategy cause the desired result simply because it is associated with the desired result?

A second weakness in the associational approach is that it is based on a measure of likely future attendance that may be a poor predictor of actual future attendance.

A third weakness is that this approach in some instances does not directly relate to the marketing-mix elements that an arts administrator can manipulate. Associational analysis has indicated, for example, that if specific attitude elements were changed, a general increase in arts attendance could occur; but it has not said how to make such changes. As a consequence, there is no certainty that a particular message strategy developed by an administrator will lead to the desired changes in the attitude elements and hence to the desired behavior change.

CHAPTER IV

MANIPULATIONS APPROACH TO FUTURE ATTENDANCE

A principal concern in this study was to assess the sample's responsiveness to proposed changes in offerings made by the performing arts in the communities under study. To do this, a series of "what if" statements was constructed, embodying new offerings that had been tried in certain communities and that could be explained to respondents in telephone interviews.

It is essential to point out at this juncture that "what if" questions are biased predicators of actual short-run behavior. Respondents are speculating on their future behavior with respect to hypothetical alternatives. The likelihood of their carrying through their speculation should the alternative be introduced is low. For this reason, the responses reported in the following discussion cannot be considered good predictors of absolute response levels.

It is still useful to ask about hypothetical offers, however, because it may be assumed that whatever bias is found in the answers is constant across the hypothetical offers. That is, if the response to hypothetical offering X is greater than the response to hypothetical offering Y, then the response to real offering X would be greater than the response to real offering Y, although the responses to the real offerings may be lower than the responses to the hypothetical offerings. This reasonable assumption permits investigators to compare similarly biased offerings. This is, indeed, the objective: to discover which offerings promise relatively more effectiveness in broadening the audience for the performing arts.

The marketing strategies of major business organizations revolve around manipulations of what one author has called "the four P's" (McCarthy, 1971):

Product: what products and services are offered

Price: what level and conditions of retail cost are established

Place: where and how the products and services are offered

Promotion: where and how information and attitude-change messages about the offerings are communicated

In the context of telephone interviews, it was not possible to manipulate the promotion element of the mix of marketing variables. However, the following variables were manipulated: product variables, which were type of performance, quality of performance, formality of atmosphere, and extent of learning opportunities; price variables, which were price of multiple tickets for single performances, cost and effort of securing tickets at regular prices, and special reduced ticket prices; and place variables, through changing the location of the performance. Some of the variables were offered individually; some were introduced in combinations either to assess interactions or to make particular offerings more realistic.

Manipulating the product

Respondents were asked to state their likely reaction to each of the five product variables listed above.

Type of performance. It has been argued that a major vehicle for broadening audiences is to offer programs that would better meet the needs of infrequent attenders or nonattenders. Thus, in this study, respondents were asked whether they would go "much more often," "somewhat more often," "as often," or "less often" if more of the following were offered.

Symphony: Symphonies by classical composers such as Mozart and Beethoven; symphonies by romantic composers such as Brahms and Tchaikovsky; music by contemporary composers such as Stravinsky; concertos with soloists; choral music.

Theatre: Musical comedies such as South Pacific or Showboat; classical plays such as Hamlet or Macbeth; well-known American dramas such as Death of a Salesman or A Streetcar Named Desire; modern comedies such as The Sunshine Boys; original plays that have never been done before.

Quality of performance. Again, it has been argued that new audiences can be attracted by the appearance of well-known performers. Respondents were asked if they would change their frequency of attendance in the following cases.

Symphony: If guest conductors and famous soloists appeared with the orchestra more frequently.

Theatre: If famous actors and actresses appeared with the company more frequently.

Formality of atmosphere. Many nonattenders seem intimidated by what they think is the formality of arts performances, particularly at symphony concerts were respondents

asked whether they would go more or less often "if you knew that people were dressing more informally."

Extent of learning opportunities. Many of those who rarely or never go to arts events say they don't attend because they "would not understand what was going on." Respondents therefore were asked whether they would attend more often in the following cases.

Symphony: If there was a short introductory talk about the music by the conductor before the performance.

Theatre: If there was a short discussion of the play by the director after the performance.

Manipulating price

Economists argue strongly that the demand for most goods and services is determined largely by price. A series of questions was asked to test this proposition by finding out if infrequent attenders and nonattenders might be responsive to price manipulations.

Price of multiple tickets for single performances. Businesses often stimulate sales by offering price reductions when customers buy second or third items. Thus, respondents were asked:

Would you go more often, much more often, somewhat more often, or less often than you do now if after purchasing one ticket at regular price you could get a second ticket at 50 percent off?

Cost and effort of securing tickets at regular prices. Businesses have long recognized that the cost of a purchase to a consumer is more than the price of the product itself. The purchasing act involves seeking information beforehand, going to the selected outlet, paying for the item, and carrying it home. To reduce such effort costs, merchants permit telephone and credit sales and offer home delivery. Such options are not always available for the performing arts; although, of the cities studied, Atlanta offers telephone and credit card purchases. Thus, respondents were asked whether they would go more often "if tickets could be purchased by telephone and charged to a national or department store credit card."

Manipulating location

Businesses have recognized that a cost of purchasing by consumers in old, downtown stores is the effort to get there and, in some cases, uneasiness and fear because such stores are in what is perceived as an increasingly "foreign" environment. This is also a problem for many arts centers and theatres located in central-city areas. Many of them are seeking to overcome the problem by bringing performances to the people in neighborhood schools, auditoriums, and theatres. The study encompassed this alternative by asking about neighborhood performances. In most communities, however, neighborhood performances are given in performing spaces that are less adequate than downtown theatres or concert halls, and that may therefore deter many would-be patrons. To compensate for this and to add an extra incentive, most touring companies offer some price discounts. To encompass all features, the following alternative was presented: "Suppose that. . . performances were given five times a year in a location nearer your home. The performing space wouldn't be as nice as [name of major theatre or concert hall in city], but the prices would be 20 percent lower. Would you go much more often, somewhat more often, as often, or less often than you do now?"

Combined manipulations

Several major cities are experimenting with discounts for tickets unsold on the day of the performance. While this represents a price saving for consumers, it usually involves poorer seating. To determine the sample's response to such a marketing strategy, respondents were asked about their likely patronage under the following circumstances: "Suppose that next year unsold tickets. . . could be obtained at regular ticket outlets for 50 percent off on the day of the performance. The seats usually would not be as good as those bought in advance. Would you go much more often, somewhat more often, as often, or less often than you do now?"

Results of manipulations

All who indicated some likelihood of attending theatre or symphony in the next year or two were asked whether their attendance would change if several changes were made in the offerings of these performing arts. Two questions are of interest here: Are some manipulations more effective than others in increasing arts attendance? Are some manipulations more effective than others in broadening the audience?

Effect of manipulations on audience size. The answer to the first question is clearly "yes." Indices of relative effectiveness were computed for twelve manipulations for symphony and twelve for theatre as follows:

Respondents saying they would go "much more often" as a result of a manipulation were counted as two additional attendances; respondents saying "more often" were counted

as one. Respondents saying they would go "less often" were counted as one fewer future attendance.

The resulting number of net new attendances was divided by the number of respondents to yield an effectiveness score for the manipulation.

Each effectiveness score was divided by the average effectiveness score for all twelve manipulations and multiplied by one hundred to yield the indices reported below.

These calculations make reasonable and conservative assumptions that allow comparisons of the relative effectiveness of each manipulation. The resulting indices, broken down separately for those who did and did not attend in the past year, are in Tables 10 and 11. The indices presented for nonattenders show two obviously superior strategies for drawing more members of this group to the theatre and symphony: introducing more "star" performers, and offering second tickets for half price. Equally potent for theatre nonattenders is the presentation of more musical comedies. Of somewhat lesser effect for concert nonattenders are the offer of tickets at half off on the day of the performance, and the presentation of a short discussion of the work before the performance.

Effect of manipulations on audience composition. The above strategies broaden the audience in the sense that they have high impact on nonattenders, but many also have high impact on attenders. To ascertain whether some of the strategies just discussed have different effects on each group, direct comparisons were made of responses of those who attended symphony or theatre in the past year and those who did not. The comparisons show that four strategies were more significantly effective with symphony nonattenders than with attenders: offering choral music; assuring that people were dressing more informally; offering symphony performances five times a year nearer home, in inferior performing space but at prices 20 percent lower; and including more famous performers.

These findings present two problems. First, it should be noted that according to Table 10, offering choral music had the lowest total effectiveness of all the strategies, and nearer locations and greater informality drew only average responses among recent nonattenders. A second and more critical problem is ambiguity regarding the differences mean that recent nonattenders responded positively, or that recent attenders responded negatively. Indeed, more detailed analyses of responses within life-style groups indicate that the latter may be the case, at least for the "dressing informally" manipulation.

For theatre, there was no strategy that was significantly more effective with recent nonattenders than with recent attenders.

Responses to manipulations across life-style groups. As this analysis has emphasized throughout, a key to people's responses to arts opportunities is an understanding of their leisure life styles. Since these life styles reflect general orientations toward leisure, one might expect that responsiveness to the manipulations employed would also vary by life-style group, and, indeed, the study showed substantial variation.

In two cases each for symphony and theatre, the differences across these groups in response to the manipulations are significant. For symphony, the significant differences were in the effects of introducing more choral music and of moving the performance nearer to the respondent's home combined with offering a 20 percent ticket discount. More choral music was most attractive to Active Homebodies and least attractive to Culture Patrons. A nearer location appealed to Active Sports Enthusiasts but not to Passive Homebodies.

Responses to manipulations within life-style groups. Of critical interest to the issue of broadening the audience is whether there are also differential effects on attenders and nonattenders within each life-style group. To investigate this question, a series of cross tabulations was constructed comparing the responses of recent attenders and recent nonattenders within each life-style group. In four cases for symphony and two for theatre, manipulations yielded different effects for attenders than for nonattenders within specific life-style groups.

For symphony, each of the four manipulations had more positive effects on nonattenders than on attenders, as seen in Table 10. However, closer examination of the data permits an assessment of whether these differences are due to the nonattenders responding positively to the manipulation or to the attenders responding negatively. Such an assessment is possible by comparing the responses of attenders and nonattenders within each of the significant life-style groups with the average responses of the remaining sample responding to the manipulation.

This analysis revealed that for three of the four manipulations the differences are due to a below-average response to the offering on the part of attenders, rather

Table 10 **Effectiveness index of symphony strategies, by attendance in past twelve months**

Strategies	Attenders	Non-attenders	All respondents
Product			
Type of performance			
More classical music	102	107	**105**
More romantic music	107	90	**97**
More contemporary music	53	54	**54**
More concertos	56	57	**57**
More choral music	31	49	**43**
Quality of performance			
More famous performers	150	166	**161**
Formality of atmosphere			
Dressing more informally	61	100	**87**
Extent of learning opportunities			
Short talk/discussion	101	121	**114**
Price			
Second ticket one-half off	199	180	**186**
Telephone/credit purchasing	77	81	**80**
Combination			
One-half off day of performance, poorer seats	106	121	**116**
Nearer location, 20 percent discount	76	112	**100**

Table 11 **Effectiveness index of theatre strategies, by attendance in past twelve months**

	Attenders	Non-attenders	All respondents
	142	150	145
	32	15	25
	112	115	113
	124	104	116
	47	30	40
	160	160	160
	65	83	72
	65	63	64
	173	157	166
	72	60	67
	176	95	144
50 percent discount	87	81	85

than to a significantly above-average response on the part of nonattenders. Only for the choral music manipulation were the nonattenders in the significant life-style group, the Passive Homebodies, positively affected by the offering, which Table 10 shows as the weakest of the product manipulations. The manipulations of more informal dress, more famous performers, and more contemporary music had slightly but not significantly greater appeal to nonattenders than to attenders in the Culture Patron and Socially Active groups.

Thus, the life-style analysis is useful on two counts. It indicates not only which groups are affected by the manipulation but also whether it has differential impact because of its attractiveness or lack of attractiveness to the attenders versus the nonattenders in a particular segment. The findings suggest that a differential strategy for symphony, except perhaps for Passive Homebodies, is not likely to be warranted.

Of the two theatre manipulations for which attender and nonattender differences emerged within life-style groups as seen in Table 11, none offers the opportunity to broaden the audience. Analysis shows that offering the opportunity to buy theatre tickets by telephone on credit appeals more to attenders than to nonattenders among both the Socially Active and Inner-directed, Self-sufficient life-style groups. The same is true of offering more modern comedies, which appealed more to the present attenders among the Socially Actives.

It would appear, therefore, that for both symphony and theatre it is not possible, except in one instance, to develop strategies that selectively broaden the audience—that is, strategies that positively affect nonattenders while not discouraging attenders. The preferred strategy for bringing in more past nonattenders is clearly to offer alternatives, such as second tickets at half price, that have a high impact on past nonattenders and also attract more patronage from recent attenders.

APPENDICES

APPENDIX A

VARIMAX ROTATED FACTOR MATRIX: CORRELATIONS OF VARIABLES WITH GENERAL LIFE-STYLE FACTORS

APPENDIX B

SYMPHONY AND THEATRE ATTENDANCE TELEPHONE SURVEY QUESTIONNAIRE

APPENDIX A

VARIMAX ROTATED FACTOR MATRIX: CORRELATIONS OF VARIABLES WITH GENERAL LIFE-STYLE FACTORS

Activity/Interest/Opinion (AIO)	Tradition-alism	Hedonism/ Optimism	Defeatism	Self confidence/ Opinion leadership	Cosmopoli-tanism	Outdoor interest
Travel by airplane (activity)	-.14	.06	-.18	.15	.17	-.03
Go on a picnic (activity)	-.06	.11	.04	-.03	.05	.44
Go to church or synagogue (activity)	.36	.00	-.08	-.15	-.05	.15
Go hiking (activity)	-.17	.17	-.04	.11	-.06	.27
I have old-fashioned tastes and habits (interest)	.31	-.01	-.02	.07	-.15	-.03
I like being considered a leader (interest)	-.01	.19	-.09	.40	.04	.07
I want to learn my present life and do something different (interest)	-.05	.12	.49	.04	.01	-.09
My family is close knit (interest)	.28	.09	-.31	.08	.03	.13
Shopping is no fun (interest)	-.01	-.08	.08	.19	-.07	-.09
I wish for the good old days (interest)	.33	.01	.37	.12	-.15	-.07
I work under pressure (interest)	-.07	.11	.14	.23	.09	-.07
Everything is changing too fast (opinion)	.36	-.03	.39	-.03	-.20	-.02
People tell me I'm good looking (interest)	.04	.29	-.02	.20	.06	-.02
A woman's place is in the home (opinion)	.36	-.14	.13	.15	-.31	-.16
American-made is best (opinion)	.35	.01	.02	.01	-.03	-.01
Father should be busy in the house (opinion)	.38	.02	.02	.15	-.36	-.21
I'm interested in customs of other countries (interest)	-.02	.29	-.03	.01	.17	.04
We'll probably have more money next year (interest)	-.03	.21	-.06	.17	.01	-.01
Most of my friends are college graduates (interest)	.05	.06	-.25	.20	.28	-.01
I'll probably move in the next five years (interest)	-.27	.25	-.02	.15	.05	-.04
I would like to take a trip around the world (interest)	-.10	.63	.09	-.06	.12	-.03
Children are the most important thing in a marriage (opinion)	.32	-.09	.19	.22	-.01	-.03

APPENDIX A (continued)

Activity/Interest/Opinion (AIO)	Tradition-alism	Hedonism/ Optimism	Defeatism	Self-confidence/ Opinion leadership	Cosmopoli-tanism	Outdoor interest
My friends' opinions are [illegible]	-.04	.39	-.02	.10	-.09	.08
[illegible]	.07	.01	-.09	.17	.01	.01
I want to [illegible]	.35	.08	.18	.04	-.03	.00
I would [illegible]	-.09	.21	.20	.27	.12	.10
A [illegible]	.26	.16	-.07	.11	.10	-.08
I am [illegible]	.04	.14	.05	.44	.06	.04
[illegible]	.36	.00	.00	-.08	-.01	.08
I [illegible]	.03	.04	.31	.03	.03	.08
I [illegible]	.19	-.19	.35	.03	.16	.00
I [illegible]	.07	.13	.11	.12	.18	.16
I like to [illegible]	-.10	.46	.07	.19	.05	.04
I prefer to [illegible]	-.03	.12	.07	.06	.34	-.19
[illegible]	.14	.23	.03	.27	.11	.25
A drink [illegible]	-.18	.03	.25	.24	.25	-.01
I would [illegible]	.09	.11	.47	-.03	-.01	.01
I want [illegible]	.03	.32	.10	.07	.14	.17
[illegible]	-.19	.20	.13	.04	.45	.03
I'd like [illegible]	-.09	.53	.14	.03	.26	-.05
I like [illegible]	.07	.19	.01	.04	-.03	.08
I don't like [illegible]	.35	-.10	.08	-.07	.06	-.08
I would be [illegible]	.45	-.23	-.03	-.01	-.02	.07

APPENDIX B

SYMPHONY AND THEATRE ATTENDANCE
TELEPHONE SURVEY QUESTIONNAIRE

The telephone interview is summarized here in a narrative form. The full report with responses may be consulted at the Arts Endowment Research Division Library.

Hello, my name is _____, and I am calling from the (organization) in (city). We are doing a study for the University of Illinois of how people in this area spend their leisure time. People fourteen years of age or older will be interviewed in several southern communities.

A. How many people, fourteen years of age or older, are currently living in this household?

B. So that we can randomly choose which household member to interview, could you please tell me, starting with the head of the household, the sex and age of each person fourteen years of age or older, and their relation to the head?

(A series of coded response frequencies here and at certain other points in the questionnaire allows the interviewer to summarize and group answers.)

1. In the past twelve months, how many times did you: go to a live popular or rock concert; listen to classical music on radio, TV, records, or tape; visit an art gallery or museum; go to a live classical music performance other than a symphony concert; see a ballet either live or on TV?

2. Can you play a musical instrument?

3. Have you ever worked for a theatre, music, or dance production?

4. a. In the past twelve months, how many times did you go to see a play?

   (Unless answer is none, skip to Question 5)

   b. Have you attended three or more live plays some time in your life?

   (If no, skip to Question 6a; if yes, skip to Question 7)

5. In the past twelve months, how many times did you go to a symphony orchestra concert?

   (If none, skip to Question 7)

6. a. In the past twelve months, how many times did you go to a symphony orchestra concert?

   (Unless none, skip to Question 8)

   b. Have you attended three or more symphony concerts some time in your life?

   (If yes, skip to Question 9)

(End interview if all zeros, otherwise skip to Question 9; also end interview if any answer is three or more and last digit of phone number is even.)

7. Now I would like you to think about the last time you went to a play.

   a. How much did one ticket cost? (Obtain amount or allow don't know)

   b. Did you or anyone in your household pay for that ticket? (Yes or no)

   c. Besides the ticket, how much would you say the occasion cost your household? Please include items such as babysitters, travel, parking, food, drinks, etc. (Obtain amount, or allow nothing or don't know; if nothing, skip to Question 9)

   d. How many people's expenses did this cover?

8. Now I would like you to think about the last time you went to a symphony concert.

   a. How much did one ticket cost? (Obtain amount or allow don't know)

   b. Did you or anyone in your household pay for that ticket? (Yes or no)

   c. Besides the ticket, how much would you say the occasion cost your household? Please include items such as babysitters, travel, parking, food, drinks, etc. (Obtain amount, or allow nothing or don't know; if nothing, skip to Question 9)

   d. How many people's expenses did this cover?

(Ask everyone):

9. For each of the following activities, please tell me how often you do it: go bowling, travel by airplane other than for business, go to a sports event, watch a sports event on TV, give or attend a party, go out to dinner at a restaurant, go to a meeting of a social or service club,

play tennis, go on a picnic, work on an arts or crafts project of your own, go to church or synagogue, read a book for pleasure, see a movie in a movie theatre, do yard work or gardening outdoors, play golf, work on your car, watch TV other than sports events, go hiking. (Indicate often, sometimes, seldom, never, or don't know)

10. a. If you were making plans to go out in the next month, from what sources would you get information about what entertainment was available: newspaper ads, radio, TV, friends, newspaper articles, mail material, posters and leaflets, other sources that you can specify? (Circle as many as apply)

    b. Which newspapers, if any, do you read regularly? (Obtain names or allow none)

11. a. How interested were you in live theatre when you were growing up?

    b. How interested were your parents in live theatre when you were growing up?

    c. How interested were you in classical music when you were growing up?

    d. How interested were your parents in classical music when you were growing up?

    (For 11 a, b, c, and d, indicate very interested, somewhat interested, not very interested, not at all interested, or don't know)

12. How much leisure time would you say you have compared to other people you know? (Indicate much more, a little more, about the same, a little less, a lot less, or don't know)

13. If you were to go to a live, professional play in the next month or two, how likely would it be that you would experience the following: you could get exactly the seats you wanted; it would not take a long time to get from your home into the theatre; you would feel comfortable with the audience; you would not find the play too long; you would feel personally involved with what was going on at the performance; you would find your friends there; you would feel pleased long before the performance day that you were going; you would find the tickets inexpensive; you would not feel that it was too formal an occasion; you would find the performers excellent; you would not feel you'd spent too much for the occasion, that is, for tickets, travel, food, and the like; you would like the play; you would feel you understood what was going on; you would find that those you were with were having a good time; you would learn a lot; you would not feel you were wasting your time; you would feel stimulated? (Indicate very likely, somewhat likely, somewhat unlikely, very unlikely, or don't know)

14. We've just talked about how likely it would be to experience certain things when going to a live play. If you were to go to a live, professional play in the next month or two, how <u>important</u> would it be that you would experience these same things? What about: being able to get exactly the seats you want; not taking a long time to get from home into the theatre; feeling comfortable with the audience; not finding the play too long; feeling personally involved in what's going on at the performance; finding your friends there; feeling pleased long before the performance day that you were going; finding the tickets inexpensive; not feeling that it was too formal an occasion; finding the performers excellent; not feeling you had spent too much for tickets, travel, food, and the like; liking the play; feeling you understood what was going on; finding that those you were with were having a good time; learning a lot; not feeling that you were wasting your time; feeling stimulated? (Indicate very important, somewhat important, somewhat unimportant, very unimportant, neutral, or don't know)

15. If you were to go to a symphony concert in the next month or two, how likely would it be that you would experience the following: you could get exactly the seats you wanted; it would not take a long time to get from your home into the concert hall; you would feel comfortable with the audience; you would not find the concert too long; you would feel personally involved with what was going on at the performance; you would find your friends there; you would feel pleased long before the performance day that you were going; you would find the tickets inexpensive; you would not feel it was too formal an occasion; you would find the performers excellent; you would not feel you'd spent too much for the occasion, that is, for tickets, travel, food, and the like; you would like the program; you would feel you understood what was going on; you would find that those

you were with were having a good time; you would learn a lot; you would not feel you were wasting your time; you would feel stimulated? (Indicate very likely, somewhat likely, somewhat unlikely, very unlikely, or don't know)

16. We've just talked about how likely it would be to experience certain things when going to a symphony concert. If you were to go to a symphony concert in the next month or two, how important would it be that you would experience these same things? What about: being able to get exactly the seats you want; not taking a long time to get from home into the concert hall; feeling comfortable with the audience; not finding the concert too long; feeling personally involved in what's going on at the performance; finding your friends there; feeling pleased long before the performance day that you were going; finding the tickets inexpensive; not feeling that it was too formal an occasion; finding the performers excellent; not feeling you had spent too much for the occasion, that is, for tickets, travel, food, and the like; liking the program; feeling you understood what was going on; finding that those you were with were having a good time; learning a lot; not feeling that you were wasting your time; feeling stimulated? (Indicate very important, somewhat important, somewhat unimportant, very unimportant, neutral, or don't know)

17. a. How likely do you think you are to attend a symphony concert in the next year or two? (Indicate very likely, somewhat likely, not very likely, or not at all likely; if not very likely or not at all likely, skip to Question 25)

    b. About how much would you expect to pay for a ticket to a symphony orchestra concert? (Obtain amount or allow don't know)

    c. How would you describe the quality of a typical concert? (Indicate excellent, good, fair, poor, or don't know)

    d. About how many minutes does it take to get from your home to [name of concert hall]? (Obtain time, or allow don't know)

18. Now I'm going to suggest some different kinds of symphony offerings for you to react to. If these offerings were made, would it affect how often you go to symphony?

    a. Suppose that next year unsold tickets for performances of the _____ Symphony could be obtained at regular ticket outlets for 50 percent off on the day of the performance. The seats usually would not be as good as those bought in advance.

    b. Suppose that symphony performances were given five times a year in a location nearer your home. The performing space wouldn't be as nice as _____ [name of concert hall] but the prices would be 20 percent lower.

    (Indicate would go much more often, somewhat more often, as often, less often, or don't know)

19. Now, how would the following offerings affect the frequency of your attendance at symphony:

    a. if tickets could be purchased by telephone and charged to a national or department store credit card;

    b. if there was a short introductory talk about the music by the conductor before the performance;

    c. if after purchasing one ticket at regular price you could get a second ticket at 50 percent off;

    d. if you knew that people were dressing more informally at the concert;

    e. if guest conductors and famous soloists appeared with the orchestra more frequently?

    (Indicate would go much more often, somewhat more often, as often, less often, or don't know)

20. a. Do you currently subscribe to series tickets for symphony performances? (Indicate yes or no; if yes, skip to Question 20c)

    b. If you could get series tickets guaranteeing good seats for several symphony performances, would you purchase such a series if there was a 10 percent discount; 20 percent discount; 30 percent discount? (Indicate yes, no, or don't know; when yes, circle accepted offering)

    c. If you could get series tickets which guaranteed good seats for several symphony performances but there was no price discount, would you purchase such a series ticket? (Indicate yes, no, or don't know)

21. a. Would you attend more symphony concerts than you do now if individual ticket prices were reduced by $1; reduced by $2; reduced by $3? (Indicate yes, no, or don't know; when yes, circle accepted offering)

    b. Would you attend fewer concerts than you do now if individual ticket prices were increased by $1; increased by $2; increased by $3? (Indicate yes, no, or don't know; when yes, circle accepted offering)

22. If the symphony concerts were to include more of the following kinds of music, would that affect how often you would go? What about: symphonies by classical composers like Mozart and Beethoven; symphonies by romantic composers like Brahms and Tchaikovsky; music by contemporary composers like Stravinsky; concertos with soloists; choral music? (Indicate would go much more often, somewhat more often, as often, less often, or don't know)

23. Of these five types of music, which one is your favorite: classical symphonies; romantic symphonies; contemporary classical music; concertos; choral music; or some other type of music that you can specify? (Circle preferred type; if don't know, skip to Question 25)

24. Let's suppose that your favorite kind of music was presented more often during the year, but ticket prices were raised. Would you go to the symphony less frequently than you do now if ticket prices were increased by $1; increased by $2; increased by $3? (Indicate yes, no, or don't know; when yes, circle offering)

25. Please tell me the extent to which you agree or disagree with the following statements: I have more spare time than I need; if cultural organizations cannot pay their own way, they should go out of business; I like to attend sporting events; I have somewhat old-fashioned tastes and habits; I like to be considered a leader; many of my friends are interested in the theatre; I wish I could leave my present life and do something entirely different; our family is a close-knit group; my days seem to follow a definite routine, such as eating meals at the same time each day; shopping is no fun; the schools in this area provide adequate opportunity for children to participate in the arts and cultural activities; I often wish for the good old days; I usually know which plays are being performed around here; I work under a great deal of pressure most of the time; I watch TV in order to relax quietly; everything is changing too fast these days; people tell me I am good looking; every home with children should have a complete set of encyclopedias; a woman's place is in the home; I enjoy jazz music; I'd rather read a good book than a newspaper; American-made is the best made; the father should be the boss in the house; I enjoy many foreign films; I am interested in the cultures of other countries; I will probably have more money to spend next year than I do now; people who are important to me think I should go to classical symphony concerts; most of my friends have graduated from college; I will probably move at least once in the next five years; I would like to take a trip around the world; I'd pay extra for high quality television programming; children are the most important thing in a marriage; my greatest achievements are ahead of me; we have more to spend on extras than most of our neighbors; on a vacation, I just want to rest and relax; the arts are more important to me than to most other people; I am the kind of person who would try anything once. (Indicate strongly agree, agree, disagree, strongly disagree, or don't know)

26. a. How likely do you think you are to attend a live professional theatre performance in the next year or two? (Indicate very likely, somewhat likely, not very likely, or not at all likely; if not very likely or not at all likely, skip to Question 34)

    b. About how much would you expect to pay for a ticket to a theatre performance at [name of theatre]? (Obtain amount or allow don't know)

    c. How would you describe the quality of a typical performance there? (Indicate excellent, good, fair, poor, or don't know)

    d. About how many minutes does it take to get from your home to [name of theatre]? (Obtain time, or allow don't know)

27. Now I'm going to suggest some different kinds of theatre offerings for you to react to. If these offerings were made, would it affect how often you go to theatre?

a. Suppose that next year unsold tickets for theatre performances could be obtained at regular ticket outlets for 50 percent off on the day of the performance. The seats usually would not be as good as those bought in advance.

b. Suppose that theatre performances were given five times a year in a location nearer your home. The performing space wouldn't be as nice as _____ [name of theatre] but the prices would be 20 percent lower.

(Indicate would go much more often, somewhat more often, as often, less often, or don't know)

28. Now, how would the following offerings affect your attendance at theatre:

a. if theatre tickets could be purchased by telephone and charged to a national or department store credit card;

b. if there was a short discussion of the play by the director after the performance;

c. if after purchasing one ticket at regular price you could get a second ticket at 50 percent off;

d. if you knew that people were dressing more informally at the theatre;

e. if famous actors and actresses appeared with the company more frequently?

(Indicate would go much more often, somewhat more often, as often, less often, or don't know)

29. a. Do you currently subscribe to series tickets for the theatre? (Indicate yes, no, or don't know; if yes, skip to Question 29c)

b. If you could get series tickets guaranteeing good seats for several plays, would you purchase such a series if there was a 10 percent discount; 20 percent discount; 30 percent discount?(Indicate yes,no, or don't know; when yes, circle offering)

c. If you could get series tickets which guaranteed good seats for several plays but there was no price discount, would you purchase such a series ticket?(Indicate yes, no, or don't know)

30. a. Would you attend more plays than you do now if ticket prices were reduced by $1; reduced by $2; reduced by $3?(Indicate yes, no, or don't know; when yes, circle offering)

b. Would you attend fewer plays than you do now if ticket prices were increased by $1; increased by $2; increased by $3?(Indicate yes, no, or don't know; when yes, circle offering)

31. If the theatre offerings were to include more of the following kinds of plays, would that affect how often you would go? What about: musical comedies like South Pacific or Show Boat; classical plays like Hamlet or Macbeth; well-known American dramas like Death of a Salesman or A Streetcar Named Desire; modern comedies like The Sunshine Boys; original plays that have never been done before? (Indicate would go much more often, somewhat more often, as often, less often, or don't know)

32. Of these five types of theatre offerings, which one is your favorite: musical comedies; classical plays; well-known American dramas; modern comedies; original plays, or some other type of theatre offering that you can specify? (Circle preferred type; if don't know, skip to Question 34)

33. Let's suppose that your favorite kind of play was presented more often during the year, but ticket prices were raised. Would you go to the theatre less frequently than you do now if prices were increased by $1; increased by $2; increased by $3? (Indicate yes, no, or don't know; when yes, circle offering)

34. For each of the following statements, please tell me the extent to which you agree or disagree: television is my primary source of entertainment; a college education is very important for success in today's world; I would rather spend a quiet evening at home than go to a party; I like adventure movies; I am more self-confident than most of my friends are; most of the arts and cultural activities in this area are not for someone like me; I am a homebody; on a job, security is more important than money; my major hobby is my family; I pretty much spend for today and let tomorrow take care of itself; I do more things socially than most of my friends do; I dread the future; I like to read nonfiction books; many of my friends are interested in symphony concerts; I

don't often listen to the radio; I usually know which symphony concerts are being performed around here; I am usually among the first to try new products; people who are important to me think I should go to live plays; I like to feel attractive to people of the opposite sex; I can't see myself going to an opera; I often seek out the advice of my friends regarding brands and products; I would rather live near a big city than in or near a small town; my friends and neighbors often come to me for advice; I glance at most of the pages of the daily newspaper; a drink or two at the end of a long day is a good way to relax; if I had my life to live over I would do things differently; I want to look a little different from others; I go to some movies to see certain actors or actresses; I think women's liberation is a good thing; I would like to spend a year in London or Paris; I like to eat; I don't like to take chances; I would be content to live in the same town the rest of my life.(Indicate strongly agree, agree, disagree, strongly disagree, or don't know)

Now, I'd like to ask you a few background questions.

35. For how many years have you lived in the [city] _____ area? (Obtain number of years or allow don't know; note if not applicable)

36. a. Are there any children under the age of fourteen living in this household? (Indicate yes, no, or don't know; if no, skip to Question 37; also, note if not applicable)

    b. How many are under six years of age?

    c. How many are six to thirteen years?

    (Obtain numbers, or allow don't know; note if not applicable)

37. How many automobiles does your household own?

38. What is the highest grade or year of school you have completed: none, elementary, high school, college, some graduate study, graduate or professional degree. (Allow also don't know)

39. a. Are you presently employed full-time, employed part-time, temporarily out of work, retired, not usually employed (skip to Question 40), keeping house/homemaker (skip to Question 40), or working at some other occupation you can name (skip to Question 40)? (Indicate also don't know; note if not applicable; if retired or temporarily out of work, ask about last occupation)

    b. What is or was your main occupation or job title?

    c. What kind of work do or did you do; that is, what are or were your duties on this job?

    d. In what type of business or industry is or was this; that is, what product is or was made or what service given?

40. Are you the head of this household? (If yes, skip to Question 43a; allow also no or don't know, and note if not applicable)

41. What is the highest grade or year of school completed by the head of this household: none, elementary, high school, college, some graduate study, graduate or professional degree. (Also allow don't know)

42. a. Is the head of the household presently employed full-time, employed part-time, temporarily out of work, retired, not usually employed (skip to Question 43a), keeping house/homemaker (skip to Question 43a), or working at some other occupation that you can name (skip to Question 43a). (Allow also don't know; note if not applicable; if retired or temporarily out of work, ask about last occupation)

    b. What is or was the main occupation or job title of the head of the household?

    c. What kind of work does or did he/she do; that is, what are or were his/her duties on this job?

    d. In what type of business or industry is or was this; that is, what product is or was made or what service given?

43. a. What is the highest grade or year of school your father completed: none, elementary, high school, college, some graduate study, graduate or professional degree. (Allow also don't know; note if father is head, or if not applicable)

    b. What is the highest grade or year of school your mother completed: none, elementary, high school, college, some graduate study, graduate or professional degree. (Al-

low also don't know; note if mother is head, or if not applicable)

44. a. What is your marital status? Are you married, separated, divorced, widowed, or never married? (Unless married, skip to Question 45; allow also don't know and note if not applicable)

    b. Is your spouse employed? (Allow yes, no, or don't know; note if not applicable)

45. What is your racial background? (White/Caucasian, Black/Negro/African-American, Oriental/Asian-American, Mexican-American/Puerto Rican/Latin American, American Indian/Native American, or other that you can specify; don't read categories unless respondent does not understand; note also if not applicable.

46. Considering all of the income from employment and from all other sources of everyone in your household, was your total household income before taxes last year: more than $7,000; more than $10,000; more than $12,000; more than $15,000; more than $20,000; more than $25,000; more than $50,000? (Indicate yes, no, or don't know; when no, circle amount; note also would not state income)

Thank you for your cooperation.

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